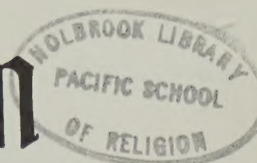


The Hymn



JANUARY 1971-74

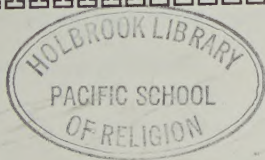
From Age to Age God Summons Men

(A hymn written in England in 1970 for the 350th anniversary of the sailing to America of the Pilgrim Fathers.)

1. From age to age God summons men
To take the pilgrim way:
To leave the old familiar life
And new commands obey.
So Abraham from Ur set out
To seek an unknown land,
Contented, as he travelled far,
To trust God's guiding hand.
2. When conscience and a love of truth
Moved faithful hearts to fight
For liberty to worship God
As Scripture gave them light;
The Pilgrim Fathers sailed away
To seek beyond the sea
A great new world, where they might
dwell
In peace, from tyrants free.
3. This heritage is ours, to stir
Our souls to pilgrimage.
God's Spirit bids us venture still
And in new quests engage.
For want and fear oppress man's life
And ignorance the mind,
While cruelty and hatred wreck
The peace of humankind.
4. The vision shines of God's new world
Our sloth and fear to shame.
The call of Christ bids us arise,
This earth for Him to claim.
Though pride and greed may do their
worst
To daunt the pilgrim heart,
The God whose help our fathers knew
Will all His strength impart.

Albert F. Bayly

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New Hymns by Seminarians

STUDENTS in theological seminaries of all denominations throughout the United States and elsewhere in the English-speaking world are being invited by the Hymn Society of America (475 Riverside Drive, New York, N.Y. 10027) to write new hymns in modern idioms and on topics relevant to the needs of the current age. The new hymns may include texts on major problems facing people: as, hymns on the newer types of spiritual and social ministry, on man's stewardship of the good Earth, on communion of man with God and of man with his fellows, on the Christian virtues applied to modern conditions and needs, on the broadening concepts of mission and missions.

The request is being made of individual students and of classes and groups in the seminaries. A committee from the Society will judge the value of the texts for use in church—and especially for young churchmen—and will arrange for the publication of such material as seems most helpful for this purpose. In this "search" for relevant material, the Society recognizes that much of 18th and 19th century hymnody inadequately expresses the religious aspirations and needs of today.

The chairman of the judges will be the Rev. Charles B. Foelsch, Ph.D., D.D., President Emeritus of the Pacific Lutheran Theological Seminary and chairman of the Society's Executive Committee.

Any theological seminary student may submit one or more texts to "Theological Student Hymns" at the Society's office. A tune may be submitted with a text, but music will be judged by another committee; and accepted texts may be submitted by the Society to other composers for new tunes. All accepted material will be copyrighted by the Hymn Society of America, but will be made available upon request to editors of hymnals without charge. Writers should keep copies of their material. All proposed texts should be received by the Society on or before May 31, 1971.

The Hymn

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CONTENTS

HYMN: "FROM AGE TO AGE GOD SUMMONS MEN"	1
<i>Albert F. Bayly</i>	
NEW HYMNS BY SEMANARIANS	2
THE PRESIDENT'S MESSAGE	4
F. PRATT GREEN: CREATIVE METHODIST CONTEMPORARY	5
<i>Lee Hastings Bristol, Jr.</i>	
ROBERT LUCAS DE PEARSALL AND HYMNODY	8
<i>J. Vincent Higginson</i>	
HYMN: "WE GATHER AT THY TABLE, LORD"	12
<i>Wade Alexander Mansur</i>	
BELIEFS IN RECENT BRITISH HYMNODY	13
<i>Gordon S. Wakefield</i>	
A SHORT ESSAY ON HYMN ACCOMPANIMENT	20
<i>Kenneth Mansfield, Jr.</i>	
HYMN: "WAKE, SONS OF EARTH, NEW ALLELUJAH'S RAISE"	24
THE CHURCH MUSICIAN TODAY	25
<i>Lee Hastings Bristol, Jr.</i>	
THE REV. WILLIAM EMERY SOULE	29
EUGENE H. FISHER	29
HELEN E. PFATTEICHER	30
HYMN: "TRUE THANKS"	30
BOOK REVIEWS	31
HYMNIC NEWS AND NOTES	32

WILLIAM WATKINS REID

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The President's Message

PLANS FOR THE ANNUAL MEETING of the Hymn Society of America in Washington, D. C. on May 7 and 8, 1971, are going steadily forward. Dr. Leonard Ellinwood is making final arrangements for a "hymn sing" on Friday evening. On Saturday, in addition to the business meeting, lectures by prominent hymnologists are planned. The meetings on Saturday will be in the Bethlehem chapel at the Washington Cathedral. No doubt many of our members and friends will be anxious to make this a double event by including a tour of Washington during their stay. Both Dr. Leonard Ellinwood and Mr. Lawrence Sears, the Librarian at the Cathedral, are planning exhibits that will be a highlight of the day.

As has been the case with so many Societies, it seems necessary, much against our wishes, to raise the membership dues. This matter has already been approved by the Executive Committee, and according to the By-laws will be brought up for approval at the Annual Meeting in May 1971.

Since this will not go into effect until 1972, we will be grateful if the members would add a small sum to their regular membership dues. This will aid us in weathering our expected financial deficit.

The Philadelphia Chapter, currently celebrating its 20th anniversary, held its first meeting of this festive year in the Second Baptist Church in Germantown, Penna. Mr. Howard R. Stringer chose sixteen hymns, mostly from the pamphlets of the Society and from Paper XXVII, for his enlightening remarks as on the authors and composers. These were projected on a wall and the picture some several feet high made it possible for his audience to join the singing. Mrs. Stringer provided the accompaniments.

The booklet containing the "Contemporary Hymns for the 70's" was mailed with the October issue of *The Hymn*. These ten hymns were selected by the judges from over 350 entries. A new committee is now considering over 450 entries in the "search" for "Hymns of Hope" which concluded a few weeks ago. The present project, hymns by seminarians, promises to be one of wide interest. We have already received a great number of responses from seminaries throughout the country.

In January it is planned to have a Sunday afternoon meeting of the New York Chapter devoted to the recently published *Moravian Hymnal*. A similar meeting was held last spring by the Philadelphia Chapter in Bethlehem, Penna., and the opportunity should not be missed to get a further insight into this area of hymnody.

Don't Forget—Washington Meeting, May 7 and 8 at the Washington Cathedral.

J. VINCENT HIGGINSON

F. Pratt Green: Creative Methodist Contemporary

LEE HASTINGS BRISTOL, JR.

ONE OF THE contemporary hymn writers who will be represented in the Episcopal Church's forthcoming experimental collection, *More Hymns & Spiritual Songs*, is the Reverend F. Pratt Green, a British Methodist clergyman who retired to Norwich (England) in 1969.

Mr. Green, who was born in Liverpool in 1903, has had an active career both as a clergyman and as an author but only turned to hymn-writing with any seriousness in 1967 when he joined the Committee appointed to produce a supplement to the (British) Methodist Hymn Book.

"The Committee asked me to write hymns to several tunes they wished to include (*Christe Sanctorum*, *Vruechten*, *Ilfracombe*, etc.)," he reports, "and also to fill gaps in thematic material—like the Sabbath and Healing. They also included a hymn I had written on Christian stewardship with my own tune and a hymn on St. Andrew written at the request of Erik Routley, who composed a charming tune for it."

Mr. Green, who served as Superintendent of the Dome Mission in Brighton from 1948-53 and Chairman of the York & Hull Methodist District from 1957-64, began his writing career early in his ministry as the author of plays designed chiefly for use by church dramatic societies. It was not until he turned 40 that he began his writing of poetry in earnest.

In 1952 he received unexpected recognition when the Hand & Flower Press published his "This Unlikely Earth" in a series of pamphlets introducing new poets. Since then his poetry has appeared in a wide variety of periodicals and anthologies including *The Listener*, *The New Yorker*, *The Poetry Review*, *The New Poems Anthologies* of 1954, '55, '58, and '65, *Poems of Today*, and others. In 1960 and 1968 some of his poems appeared in the Borestone Mountain Award Anthologies; they were chosen by a joint American-British board of critics from various periodicals for their *Best Poems* of the year. In 1965 the Epworth Press published a collection of his poems under the title, *The Skating Parson*.

Dr. Lee Hastings Bristol, Jr., F.R.S.C.M., until recently President of Westminster Choir College, now serves as Vice Chairman and Executive Secretary of the Joint Commission on Church Music of the Episcopal Church. A Vice President of the Hymn Society of America, Dr. Bristol currently heads up a committee editing *More Hymns & Spiritual Songs*, an experimental collection of material from new and old sources designed to "fill in gaps in the Hymnal 1940."

The new British Methodist Hymnal Supplement, called simply *Hymns & Songs*, contains eight hymns by F. Pratt Green, the largest by any one author, and one of his hymns appears in the supplement to *Hymns Ancient & Modern: 100. Hymns for Today*.

Christe Sanctorum was one of the tunes for which he was asked to write a text. Said he, "Strictly, the tune calls for a hymn written in the sapphic meter (11.11.11.5), but English—unlike Latin—is ill adapted to this meter because of its weak, feminine, line endings. I therefore decided to aim at a stronger effect by deviating from the sapphic meter to some degree, particularly in the last line, and by using *other, brother, Father* as line endings in all the verses."

The Uniqueness of Christ

Christ is the world's Light, he and none other;
Born in our darkness, he became our Brother.
If we have seen him, we have seen the Father:
Glory to God on high.

Christ is the world's Peace, he and none other;
No man can serve him and despise his brother.
Who else unites us, one in God the Father?
Glory to God on high.

Christ is the world's Life, he and none other;
Sold once for silver, murdered here, our Brother—
He, who redeems us reigns with God the Father:
Glory to God on high.

Give God the glory, God and none other;
Give God the glory, Spirit, Son, and Father:
Give God the glory, God in man by brother:
Glory to God on high.*

In the Methodist Supplement, F. Pratt Green is represented by the hymn, "When the Church of Jesus" which was quoted in *The Hymn*, January 1970, Vol. 21—No. 1, "Glorious the day when Christ was born," "O Christ, the Healer, we have come," "This joyful Easter-tide," "Life has many rhythms," "When Jesus walked by Galilee," and "The first day of the week"—which appears also in *100 Hymns for Today*.

The hymn in honor of St. Andrew written at the request of Dr. Erik Routley goes as follows:

In Honor of St. Andrew

1. When Jesus walked by Galilee
And cried to Andrew, "Follow Me!"
He dropped his nets and went.
Would I were such a saint!
2. Though some were favored more than he,
And he was fourth and they "the three,"
Yet Andrew was content.
Would I were such a saint!
3. Of him they said, both Jew and Greek,
"Ask Andrew, if it's Christ you seek."
He knew, why they were sent,
Would I were such a saint!
4. So, far and wide, the legends prove
Here Andrew lived and here his love
Had taught men to repent,
Would I were such a saint!
5. Saint Andrew, wear a martyr's crown!
You were, in life and death, his own;
For him your life was spent.
*Would I were such a saint!**

In 1969 when hymnologist Cyril Taylor of Salisbury gave a lecture on hymns at Westminster Abbey, he had the congregation sing the last lines of each stanza. Says Mr. Green, "It was most effective!"

"*'Whom shall I send?'* our Maker cries" is a not-yet published hymn Mr. Green wrote for a conference on the sacred ministry. "Where Christ is, his Church is there" is another unpublished hymn dealing with a difficult subject: the relationship of the Church to the Kingdom, a new hymn on Christian marriage and a hymn "in honor of the holy and undivided Trinity" for general use. This latter hymn concludes with these words:

Rejoice with us that man may yet achieve
What God himself has dared us to believe:
The many live as one,
Each loving each, as Father, Spirit, Son.**

* From *Hymns & Songs*, the Supplement to the (British) Methodist Hymn Book (1969). Permission to publish from Oxford University Press.

** Not yet published. Copyright, Oxford University Press.

Robert Lucas de Pearsall and Hymnody

J. VINCENT HIGGINSON

IN A LETTER dated Carlsruhe, 1833, Robert Pearsall mentions an unexpected and happy find—a Christmas carol located in a manuscript dated 1504. This is the popular and treasured macaronic German Christmas carol, *In dulci jubilo*. Pearsall's fortunate find and later musical arrangement should not be passed over lightly, since it is one of his more frequently heard compositions and has contributed to keeping his name alive 75 years after his death.

Although most of his life was spent abroad, he is generally considered an English composer, but only one of the "lesser greats." While Pearsall is rated a leading exponent of the English madrigal, he nevertheless spent a lifetime in search of good hymn tunes and wrote others at will. Some have survived their day and are included in 20th century hymnals. Ancient music was also a favored study and these characteristics are found in his many compositions. In later years, accidents of life directed his interests to geneology, heraldry and even the acquisition of a castle as a further expression of his antiquarian leanings.

Born in Clifton, 1795, Pearsall is numbered among those whose career shows the flowering of an early education and initiation into the arts under the direction of his mother, Elizabeth Lucas. In his case this was a likely procedure since his father died when he was very young. In 1816 his mother was able to buy back the old family estate, Willsbridge, a name since perpetuated by a hymn tune of Pearsall, and found in many hymnals. Willsbridge is in the parish of Bitton between Bristol and Bath. Here, Pearsall's grandfather settled in 1712. A prospering iron business enabled him to buy the estate, but later business reverses made the sale of the property necessary.

In 1817, Robert Pearsall married Elizabeth Hobday, turned to the study of law, spent his years of training at Lincoln Fields, and began an active practice in 1821. A stroke of apoplexy in 1825 brought about a decisive turn in his life and future career. He left for a period of recuperation on the continent, and save for protracted visits to his homeland, spent the remaining years of his life in Germany and later in Switzerland. Nevertheless, his ties with England were strong for friends and musical societies that performed his compositions made them difficult to break or forget. We are not aware in what way, if any, Pearsall's early illness affected his future years, but his active mind was not one to allow him to stand by and waste the years ahead.

Early German Years

These years can be characterised as a period of recuperation during which much of his time was given to the serious study of music. For

a while he settled in Mainz as a pupil of Joseph Panny whose principal recommendation was that he had been the teacher of a contemporary gifted composer, Peter Cornelius. Home ties were not entirely broken and in 1829 Pearsall thought it best to return to England and negotiate some personal matters that could not be handled by correspondence. It was a year before he returned to the continent, this time to Baden-Baden and later to Carlsruhe where he stayed for about twelve years.

Fortunately we are aware of his activities during this Carlsruhe period through his lengthy correspondence with the Reverend H. T. Ellecombe, the parish rector in Bitton. These letters have been edited and published and a later series written to Monsignor Johann Oehler has been published by Barclay Squire. Both series reveal the writer's activities in hymnic areas. These years devoted to the study of music also included time given to composition and research. A *Miserere* published around 1830 shows definite indications of his interest in ancient music with the use of involved strict counterpoint and canon.

Both Ellecombe and Pearsall were well aware of the deficiencies of English hymnody at this period. Letters from Carlsruhe between 1833 and 1840 reveal their kindred interest in hymnody and Pearsall's search for good hymn tunes. The first in this series, dated 1833, mentions the finding of *In dulci jubilo*, of which he notes that such melodies could not be composed in his day, since such a pure and sincerely religious spirit was long since gone. As for hymnody, he speaks of beginning a collection of "chaunts" and hymns which he hoped to enlarge and in time eventually publish. These older tunes caught his fancy and were so similar to the ancient church music that he had trouble in judging their source. He believed them to be Catholic in origin until he found one in the collection that he could positively identify, the so-called "Pope and Turk" tune, SPIRES, which revealed them to be Lutheran.

The 1833 letter also mentions his friendship with Kaspar Ett, the choirmaster at St. Michael's, Munich, who was a leader in the revival of ancient church music which he included in the services at the cathedral. Ett was the answer to Pearsall's long and consistent search for enlightenment to solve the rhythmic problems of prolation, basic to this ancient music. Pearsall had sought information elsewhere, and he specifically mentions that he was unable to get help in Paris. Ett was a kindred spirit for he was also skilled in the classic languages as well as knowledgeable in several Oriental ones. Today one would find it difficult to locate a copy of Ett's *Cantica Sacra*, 1840, from which we get *Oriel*. In an earlier day, Pearsall had the same difficulty.

Pearsall Honored

Over this period, Pearsall's church compositions had made his name known in German musical circles, and he speaks of being approached by the editors of a forthcoming musical publication for a biography since they regarded him as an "eminent composer." In 1836 Pearsall was saddened by the death of his mother. He was willed the Willsbridge estate, but decided to sell it a few years later since he preferred to live on the continent. In a letter of 1838, Pearsall announces that he was named a Knight Justice of the Hospitalers of St. John of Jerusalem, and in this letter to Ellecombe adds satirically that Ellecombe can now address him as Chevalier de Malte. This honor prompted Pearsall to add the *de* to his name, and initiated a search to construct a genealogical table, which paid off later when he sought to obtain an army commission for his son. Heraldry became a new interest as he considered the design of a coat of arms in keeping with his title.

These new ventures did not distract Pearsall from his first interest, hymnody. During his travels he spent many hours in search of additional tunes. Libraries containing manuscripts from defunct monasteries were his particular interest. He happily made the acquaintance of Prince Alexander Hohenloe, later Bishop of Grosswarden (1844). The prince was reported to have a number of chants reportedly sent him by the Pope and Pearsall looked forward to adding some of them to his collection.

Other English Contacts

Through Ellecombe, Pearsall had made some contacts with the English Madrigal Society of Bristol of which J. D. Corfe was the guiding spirit. His return to England in 1839 served to solidify the connection and a number of his madrigals were performed by the society. By 1842 he had assembled a rather large collection of tunes obtained from sources in Prussia, Wittenberg, and Bavaria, and was ready to publish them. He asked Ellecombe to accept the dedication but Ellecombe begged off. About the same time he had the disheartening news that the Motet Society in England planned to publish a similar set of chants. William Dyce was the leading spirit of this group. Dyce was a prominent member of the Old Margaret Street Chapel which had particular influence on the hymnody of the Oxford Movement and held a responsible position in the building and decoration of All Saints Church which replaced the chapel. Pearsall asked Ellecombe to speak in his behalf and urge the society to postpone their publication since he had spent so many years in the preparation

of his collection. The fear that the Motet Society might go ahead in spite of his plea may be the primary reason that his collection of some 50 psalm tunes and 25 hymns, besides other tunes of his own, were never published. The planned preface on chanting, however, was published later. We are aware of a few of these tunes for some of them from Pearsall's manuscripts are included in the *Arundel Hymnal*, 1905, by permission of the family.

Pearsall and Msgr. Oehler

The correspondence between Pearsall and Monsignor Johann Oehler dates from about 1840. The letters indicate a sort of teacher-pupil relationship since they sent each other compositions for consideration and suggestions. Pearsall however, takes the master role. Msgr. Oehler was the editor of the *St. Gall Gesangbuch* then in preparation, and in time Pearsall worked in conjunction with him in the unofficial position of an associate editor. The *St. Gall Gesangbuch* (1863) was not published until after Pearsall's death. Msgr. Oehler was responsible for a number of the revised texts and arrangements of some of the tunes. In all, about fifteen of them are by Pearsall, most of them used for a Singemesse. In his connection with the *Gesangbuch* two other names appear. One is Padre Gall, who was Benedict Morel, the librarian at the monastery of Einsiedeln and rector of the Stiftschule. He is mentioned in the letters in relation to some of the treasures in the library that Pearsall was able to peruse. In a lesser way Karl Greith is mentioned. He was the Dom Kappelmeister and provided the accompaniment to the *St. Gall Gesangbuch*, 1870.

In 1842, in keeping with his romantic ideas, Pearsall purchased the Wartensee Castle, in the canton of St. Gall, overlooking Lake Constance. Here he lived for the remainder of his life. The fact that it was badly in need of repair was overlooked for the moment, and Pearsall mentioned many of its interesting features, including the moat, in his description to his English friends. These attractions hardly compensated for the distance from England and his friends there. A romantic Wartensee could never obliterate the nostalgic remembrances of Willsbridge. The cold winters in Switzerland and the drafty rooms of the castle proved a problem for Pearsall. A letter to Msgr. Oehler requests him to have a cap made similar to that of Karl Greith's but for further protection to add a covering for the ears.

In 1846 Pearsall was among those seeking to learn more about the discovered Antiphony of St. Gall, believed to be that of St. Gregory. He was intrigued with some of the notation which puzzled him, and which he believed to be accidentals. He made inquiries as

did his fellow Englishmen, Helmore and Gauntlett, as to their true origin. To their chagrin, the Antiphonary was not that of St. Gregory, but these indications were of future use in the restoration of the melodies.

Msg. Oehler was instrumental in asking Pearsall to compose some motets for the consecration of Dr. Johann Mirer as Bishop of St. Gall. They were performed with orchestra and so well received that they were repeated a few years later for the consecration of the Bishop of Rottenberg. Incidentally, the *St. Gall Gesangbuch* has culled a number of melodies from the *Rottenberg Gesangbuch*.

Pearsall's wife, and later his daughter, joined the Catholic Church and Pearsall himself became a convert at the time of his death. The apoplexy that changed the course of his life in 1825 was the cause of his death in 1856. Between these years over a quarter of a century was devoted to his search for good hymn tunes. It is fortunate that we have these letters which reveal many of his searches and varied interests, otherwise Pearsall might have been numbered among the largely forgotten men of hymnody.

We Gather At Thy Table, Lord

1. We gather at thy table, Lord,
To fellowship with thee,
In keeping with thy will and word,
That we may faithful be.
2. Now let us take the sacred bread,
Our souls and bodies feed;
In heart and soul we shall be fed,
Thy holy will to heed.
3. Now let us take the wine of heaven,
For thee whose blood was shed;
That here we meet with sins forgiven,
And by thy grace are led.
4. To Thee, O Lord, we sing our song,
Renewed by strength divine,
For we by faith to thee belong,
Forever to be thine.

—Rev. Wade Alexander Mansur
Omaha, Nebraska

(C.M.) (Suggested tune: "St. Peter")

Beliefs in Recent British Hymnody

REV. GORDON S. WAKEFIELD

IN SOME WAYS, the last decade of our fifty years (in hymnody) is the most exciting since there have been attempts to break out of the traditional patters of the hymnody of post-Reformation Europe, to return to the style of medieval ballads, carols and Negro spirituals. Even where the metre and style are traditional, hymnody has become more aware of the world in which we live and of its urban culture. The romanticism of nature and human relationships has been replaced by realism. There is no longer pretence that God may somehow be found by abstracting the beauty from the earth and ignoring the squalor.

I want to analyse the most recent hymnody by examining its theological presuppositions. What beliefs about Christ, God, man, and the Church does it reflect?

Christ

The full humanity of Christ is boldly asserted. He is born of a woman and completely identified with the outcast and the poor. As Geoffrey Ainger writes:

Born in the night,
Mary's child,
A long way from your home;
Coming in need,
Mary's child
Born in a borrowed room.

Or Patrick Appleford:

Lord Jesus Christ,
You have come to us,
You are one with us
Mary's son.

There is less of the hero-Christ, the ideal man, more of the one who comes incognito—

The Reverend Mr. Wakefield, M.A., B.Litt., is connexional editor of the Methodist Church of Great Britain. The quoted paragraphs are part of an address he gave before the Hymn Society of Great Britain and Ireland. The whole address was published in that Society's Bulletin, number 114.

When I needed a neighbour, were you there, were you there?
I was cold, I was naked, were you there, were you there?

That is by Sydney Carter, whose most famous piece is "Lord of the Dance," which continues the tradition of the English carol, "Tomorrow shall be my dancing day," in which the Son of God says that the purpose of his incarnation is "to call my true love (i.e. mankind) to my dances." The image conveys the love and joy of the Christian life, even amid dereliction and pain ("I danced on a Friday when the sky turned black") and is thoroughly compatible with Scripture. It is not a literal description of the human life of Jesus, but a symbolic interpretation to invite men in our world to join the great cosmic dance of the Son of God. It may be claimed, therefore, that it carries us beyond what the Puritans disparagingly call "history faith," to "saving faith." The imitation of Christ is not asking "What would Jesus do in my situation?" which, in a sense was not his, since he lived as a Jew of the first century not an Englishman of the twentieth; it is belonging to the company of those who *mime* his passion and resurrection as they go through the world. This may seem to make discipleship less personal, less a matter of a "transforming friendship." I may not know the Man of Galilee very well; some scholars are uncertain as to how many of the details of his life in the Gospels are historically true. But this does not matter. I have no portrait of Jesus, but I see the silhouette of his dance from first creation to Calvary and beyond, and I must be caught up into its rhythm.

The importance of Carter cannot be exaggerated because he is concerned with more than the earthly life of Jesus. He relates him to the whole cosmic process. Jesus was there when the morning stars sang together and all the sons of God shouted for joy. He is there still. "The dance goes on." "I am the life, that will never, never die."

God

Sydney Carter takes us to our next subject, by way of *Friday Morning*, the first commercial record of which was held back for blasphemy.

It's God they ought to crucify
Instead of you and me,
I said to the carpenter
A-hanging on the tree.

This is irony of an almost Johannine kind, especially in its most shattering and tremendous words which to me contain, ironically, the whole of the Gospel:

I wish that a carpenter
Had made the world instead.

Those lines pierce to the marrow. One could pause on them for hours.

Modern hymnwriters are sure that it is through the crucified carpenter that we see God. But they are not consistent, partly because of their lust for the world of technology and applied science. In some ways, Sydney Carter's songs would seem to demand an almost Barthian positivism. It is through Christ alone that we come to the Father, though Christ is the Word who speaks throughout all the universe and all history. Others want to find God in the secular, at the centre of life and its skills. Fred Kaan, an interesting and prolific Congregationalist author, much too late for *Congregational Praise*, has written "The First and Final Word," which is a kind of paraphrase of the Prologue to the Fourth Gospel, but Richard Jones, a Methodist, goes further and bravely cries:

God of concrete, God of steel,
God of piston and of wheel,
God of pylon, God of steam,
God of girder and of beam,
God of atom, God of mine,
All the world of power is Thine!

I suppose that is but a latter-day extension of Psalm 24—"The earth is the Lord's and the fulness thereof." Yet it does seem to me to carry immanence a bit far and to forget the profound truth symbolised in the myth of the fall. But the hymnwriter may always round on the theologian and claim that he cannot give a complete conspectus of truth in a stanza. I wonder whether in fact these lines are any more satisfactory than Watts':

And clouds arise and tempests blow
By order from his throne.

But, in fairness, I ought to quote Richard Jones's last stanza:

God whose glory fills the earth,
Gave the universe its birth,
Loosed the Christ with Easter's might,
Saves the world from evil's blight,
Claims mankind by grace divine.
All the world of love is Thine!

None can fault that!

Man: in Society and as an Individual

It goes without saying that there is great social concern in contemporary hymns, a longing for peace and social justice, for which the

image of the City is much in demand. Walter Russell Bowie is an American octogenarian and "O holy city seen of John" is not a new hymn, but it deserves a pious mention. Erik Routley has written a fine civic hymn:

All who love and serve your city,
 All who bear its daily stress,
 All who cry for peace and justice,
 All who curse and all who bless. . . .

That is particularly valuable because it is aware of protest in the city and could have been sung any day in these months of violence and strikes.

Fred Kaan has a prayer for peace which ends, scripturally and well:

Unite us all for we are born as brothers;
 Defeat our Babel with your Pentecost.

A great casualty of the last fifty years and not least of the most recent period has been pietism, concern with personal experience and individual salvation. Modern hymnwriters would recoil from the famous testimony of John Henry Newman who, as a boy, rested "in the thought of two and only two supreme and luminously self-evident beings, myself and my Creator." No longer is the Christian life thought of as a solitary pilgrimage. We are involved in all mankind and think of "sin" more in terms of the frustration of the race and the iniquities of the system than as personal transgression. Our own undoubted complexes, maladjustments and errors are so easily accounted for by psychological illness or biochemical disorder. We do not write hymns about our wrestling with God, though we use those of previous generations, as the *Cambridge Hymnal* illustrates by its inclusion of "Ah holy Jesu," Donne's "Hymn to God the Father" and "Were you there when they crucified my Lord?" to name but three. Perhaps, modern writers feel that we have sufficient in this idiom from the traditions: but I infer that they are not altogether happy with it and are certainly afraid of an introverted worship. Indeed some believe that our service books and hymnals will be in loose leaf before long, so that we can tear out those topical pieces that have served their turn or been made redundant by world events. Vietnam may not have so much claim upon our thought if the negotiations succeed, though world hunger and the problems of race will be with us for a long time yet. It is strange and a sign of the delicacy of our situation and the perils of trying to make worship topical, that a hymn of Geoffrey Ainger's, "Christ in Need," has been known to cause offence in an immigrant congregation, because of its last verse:

You need a stranger to help with your cross,
A black man to carry your load.

At Notting Hill that has been accepted (as was its intention) as a deeply moving expression of the black man's burden in our civilisation as well as on the road to Golgotha; but elsewhere it has been thought discriminatory.

Church and Sacraments

The movement towards Christian unity has inspired a few not very distinguished hymns, "Thy hand O God has guided" is still a staple of joint services. The non-Church people do not seem as yet to have produced hymn—or non-hymns—and recent hymnody is more ecclesiastical than *Songs of Praise*, though a Methodist Renewal Group, "Carol of the Outcast," has these lines:

They have carved me in stone,
O child of my passion,
Bound me in dogmas
And trammelled my will.

Frederick Pratt Green has composed "The Church in the World," a masterpiece of simple language, free of sesquipedalian triumphalism:

When the Church of Jesus
Shuts its outer doors
Lest the roar of traffic
Drown the voice of prayer:
May our prayers Lord make us
Ten times more aware
That the world we banish
Is our Christian care.

One of the characteristics of the spirituality of our time is the hold of the Sacraments even on those who question faith in a personal God. It is partly due to their corporate nature, men and women in a family gathered around the tokens of Christ's love. In the last fifty years, the liturgical movement has caused a revival of hymn-singing at the Eucharist, so that many Anglican Churches now sing more hymns than Methodists on Sunday mornings. It is also the case that a spiritual or African folk-song or Sydney Carter ballad can sometimes be movingly appropriate in the liturgy, whereas it would be incongruous in the purely Preaching Service of the Nonconformists or as an office hymn at Morning or Evening Prayer. A congregation really active in liturgy is much less self-conscious than one imprisoned in pitch-pine and can better sustain the unconventional.

But it is the symbolism of the Sacraments which makes them ever relevant to the world. On the day of Robert Kennedy's death the London *Evening News* described the crowds of city-workers who went to lunch-time Mass in Westminster Cathedral. The ancient, mysterious words did not seem to belong to a remote age. They spoke to the hour of tragedy, above all those said over "the cup of my blood." I suppose this was what the Bishop of Durham would call "a disclosure situation," in which, suddenly, mundane or archaic or arcane symbols become charged with power. This happens in conversion. Thomas Kelly, the Quaker philosopher, author of "*A Testament of Devotion*," who sought truth with such integrity and used language with the most careful precision, gradually, in the mid-1930s, entered into a more immediate awareness of God. As a result, he began to speak in the terms of evangelical Christianity which he had hitherto despised and, above all, in the language of the Eucharist, of the body and blood of Christ.

And so there are many modern Eucharistic hymns, such as this, from the Jesuits at Heythrop, for November:

Black is the earth and stark the trees,
Brown is the river, cool the breeze,
But red is your blood and rich your life—
Which we share in this sacrifice.

Neither this, nor the Sacramental hymns of Patrick Appleford and Fred Kaan are unmindful of the world to which the Church goes from the Eucharist.

In the last twenty years, the theology of Baptism has much engaged scholars. Too many Baptismal hymns, at any rate by Free Church authors, lay all the emphasis on parental responsibility and not on the act of God. It is easy, too, as in the christening hymn reprinted in the biography of the great Sangster, to be a trifle sentimental about infant baptism. David Head, of the Student Christian Movement, has contrived a hymn for this Sacrament which has, I would maintain, a touch of Chestertonian genius:

Lord, here is one to be baptized,
Not knowing how or when or where—
Too fresh on earth to be surprised
By a hidden cosmic care.

You, Lord, in Jordan were immersed,
One Flesh with every child of Cain:
Earth's angry children fret and thirst
Until justice falls like rain.

So at the font transcend our songs,
Give us the sign of things made new:

"New earth" is where the child belongs,
Who belongs, earth's Goal, to you.

Yours the new Church by water born,
Strong for all families on earth.
Our deadness, not your death, we mourn,
As you bring fresh hope to birth.

High our surprise at what you do,
Calling our race from tomb of death.
Lord, here is faith and water too—
Here is one to take deep Breath.

I spoke at the beginning of a *malaise*, a failure of nerve, if you like. Perhaps our survey has cheered us up, made us feel that through the developments of this half-century, the art of hymnwriting has been shown to be sinewy, adaptable and resilient. In spite of our fears that the radicals will reduce and debunk the Gospel, I would maintain that contemporary hymn-writing is supported by a stronger theology than that of the 1920s. We cannot live as though Barth and all he represents has never been, and there is less danger, than when Bernard Manning spoke, of our substituting sunset-hues for the blood of the cross. Hymnody, however experimental and *avant garde*, helps to keep the old symbols of faith alive. Radical prose may be reduced to triteness and mundane intelligibility or intolerable jargon, but radical poetry must use images. And, to speak in literary and human terms, Christianity, which starts from life, not from philosophy, not even existentialism, cannot exist without the poetic image. It cannot be reduced to mathematical formulae or bloodless categories. Christianity and hymns belong together and help one another and give one another transfusions of life.

One of the existing tasks of the future could be for Protestants to share their hymnody with Roman Catholics, who still must endure the *Westminster Hymnal*, "Sweet Sacrament Divine" and Father Faber, though, as we have seen, some of their newer writers have hymns to teach us. One must hope, with Erik Routley, that the new hymnody will revitalise what is best in the old and help to prepare us for the adventure of the new reformation. But, even if we are in the twilight I spoke of in my first paragraph, we must still take heart. One of the most ancient of all Christian hymns belongs to that very hour—the hymn of the lighting of the lamps. And even in the catacombs or dug-outs of nuclear holocaust we shall still sing:

Hail gladdening light of his pure glory poured
Who is the immortal Father, heavenly blest,
Holiest of holies, Jesus Christ, our Lord.

A Short Essay on Hymn Accompaniment

KENNETH MANSFIELD, JR.

AN OVERALL view of the hymn as to mood, tempo and style should first be calculated by the church organist. The mood and style of any specific hymn may vary from service to service depending upon the season of the year, the time of day, or the specific occasion on which it is sung. Any particular rendition of a hymn should form a total conception such as any art work must exhibit (i.e. "unity in variety" in playing style and registration, harmony and texture). The foregoing is another way of saying that too much of anything eventually loses in vitality and interest.

A good organist will communicate clearly to the congregation, through shaping of the sound, such factors as phrasing (when and how long to breathe), tempo, when to begin and end, how many beats between verses, when an interlude on the organ is to take place and how the "amen" is to be sung. The organist should unite the people in their singing both rhythmically and spiritually so that they may have a shared experience. In short, the organist should lead the congregation by the clarity and definition of the playing.

The text should first be read to decide the import of the message and to form the large structure of the playing style and registration scheme from it. Climaxes (both of intensity and quietness) should obviously conform to the exigencies of the text.

Some elements of variety should *always* be introduced in the playing and singing of the successive verses of the hymn. These variations may be in registration, texture, style, dynamic level, or tonality, or any combination thereof. At least one verse of a hymn with four or more verses should be played without pedals as the 16' tone of the pedal becomes monotonous to the ear. The technique may be profitably used even on hymns with only two or three verses.

If the organist can also sing while he plays (without endangering the accuracy of his performance), that will enhance the "rightness" and sensitivity of his playing. It will also serve to remind him that singers must breathe even if his fingers don't.

The purpose of all hymn accompaniment should be to support and encourage the congregation to participate thoughtfully in the singing of the hymn. Varied accompaniments must never have the end in view of displaying the virtuosity and egocentricity of the organist, nor of

Dr. Mansfield is professor of organ at California State College, in Hayward, California, and organist and choir director at Grace Presbyterian Church, Walnut Creek, California.

exhibiting the resources of the organ, but rather to enhance the meaning of the text and to make the singing of the hymn a memorable experience. Many congregations grind through the verses of a hymn and have forgotten what they have just sung before the book is closed and replaced in the pew rack. The organist should seek to discourage such mechanical renditions by the lively and expressive treatment exhibited in his playing. The organist himself must be convinced of the excitement or significance inherent in the hymn if his playing is to radiate those qualities. The organist must then consider the service of importance, the singing of the hymn of importance, and his own function in that context of importance.

The fact of the matter is that the entry of the organ into the sanctuary (about the Eleventh Century) was originally to accompany the singing; that function is still the *first* priority. The other solo music the organ performs is really of secondary importance to almost everyone except the organist. If that be true, then let him spend less time on that demanding flashy postlude or that sentimental prelude (or better yet, change them to something less demanding and more considerate) in the interest of working out a moving accompaniment to the hymns. It is challenging (and engrossing) work.

The Introduction

The introduction will serve to indicate the dominant mood of the hymn and stir the congregation to *want* to *participate* in the hymn (not just mouth it). The introduction should indicate also the tune, its tempo, and its phrasing and rhythmic shapes.

The length of the introduction may vary from one line to the entire hymn. One line introductions are frequently too short to allow the congregation to stand (if they do), to open the book to the right page, and to find out where the organist is in his lead in. On the other hand, if the tune is long (like "Wachet auf"), the better course is to play only a portion of it.

The introduction may, in some instances, be more florid (within bounds) or exhibit more expressive harmonies or other imaginative devices used to point up the character of the hymn than one would use to accompany a large body of singers. The end of the introduction must be evident and the release so timed that the beginning point of the first verse is clearly defined by it.

In general, the registration of the first verse should be, in some way, more substantial than that of the introduction. If the organ is suddenly reduced, the congregation may think the organist has abandoned them as their sound may cover the organ. (O glorious day that that happened!) They should feel supported (but not over-

whelmed) by the organ. With a few exceptions, congregations feel discouraged in trying to compete with the organ at full bray if it has any power at all. Some relationship must exist between the intensity of the organ sound and the emotional intensity of the hymn as experienced by the congregation that day. The organist must be sensitive to their mood *all* the time.

In the event the tempo at which the congregation begins to sing is seriously different from that of the organist's introduction, the organist should follow them or compromise if bedlam is to be avoided. What is a "right" tempo for one congregation may be too fast or too slow for another; even the "right" tempo one day may be "wrong" another day. If the tempo or pitch of the congregation begins to sag, the brightness of the sound (not its density) should be increased. In other words, reinforce the upper partials by mutations and upper work and do not increase the 8' and 16' lines. The bass line is the greatest generator of rhythmic energy and definition and may help to mark the rhythmic energy and definition and may help to mark the rhythmic movement if it is played somewhat detached when the singers do not respond to other indications.

The organist must listen to his congregation and respond to their mood and work to give focus to the feeling in the building or to inspire if a feeling of indifference is present. Nothing will be gained by fighting with the congregation nor in capitulating to their lethargy. In any event, a hopeful attitude should be exhibited by the organist that the people will be inspired to sing with spirit. It may not always happen, but the organist must always try.

Inspiring hymn playing will challenge the resourcefulness of any organist. What happens in the course of the hymn may in some instances be the spontaneous product of the feeling of the moment or in others of a carefully prepared plan. Both can be exciting, whereas merely routine playing is certain to be deadly.

The Verses

The following possibilities for accompaniment of the verses may be noted.

1. As written in the hymnal with the following options:
 - a. All four voices on one manual (no pedal).
 - b. Upper three voices on one manual, bass line on pedals.
 - c. Soprano line as solo on one manual
alto-tenor on another keyboard
bass line on pedals.
 - d. Soprano-alto on one manual

tenor on another keyboard as solo (but not too prominent)
bass line on pedals.

The four options above might be considered the basic vocabulary of the organist. From these basic textures easy variations are made in the following manners:

- a. by simple reworking of voices (e.g. adding of passing tones, simple suspensions or other small embellishments of written parts).
- b. Addition of a fifth descant voice (on the organ) lying largely above the hymn tune proper. This should be done only with tunes the congregation knows well. Otherwise, confusion and discouragement may result.

2. More extensive variations may be made as follows:

- a. Complete (or partial) reharmonization. It may be in these manners; *extempore* (should only be attempted by those proficient in the art) *written out* by the organist in advance.
from some other source (such variations should always be carefully compared with the hymnal in use as many hymns read slightly differently from source to source. Also, definite agreement should be made by organist and choir *before* harmonies are changed.)
- b. The melody may be played in unison for one line or part of a line and contrasted with a harmonized second line or half line, which latter may be played on the same or a contrasting manual.
- c. The *melody* may be played as a tenor line solo; soprano-alto on a secondary manual; bass line on pedals.
- d. For some hymns the four voices may be played on the manuals and a tonic or dominant pedal tone may be held for one or two lines.
- e. As a *very special* resource (to be used with discretion), a change of key may be made between verses, but the modulation must be done smoothly and the transition done so clearly that the congregation is not confused or unsettled by the change. The modulation will usually be upward a half or whole tone and used for climactic effect.
- f. The melody may also be played in the soprano range on the pedals and be accompanied on one or two manuals in two, three or four part harmony.

A few final admonitions may be added in closing. No elaborated accompaniments should be attempted in public that the organist cannot perform fluently and convincingly. All changes of registration must be done so skillfully that the expected rhythmic flow of the hymn is *never* disturbed, which includes from verse to verse. No accompaniment should be so elaborate that it confuses the congregation or makes them feel superfluous. Arrangements of greater complexity should be reserved for hymn tunes well known to the congregation. If a tune is

totally unknown or rather difficult (for the congregation), play the melody *only* in unison with them and suppress the harmony. The organist must always support and encourage his people. They will be grateful to him for his helpfulness, his skill and his spirit of hope.

Suggested sources of special hymn accompaniments:

1. *100 Hymn Tune Accompaniments*; T. Tertius Noble; J. Fischer Bros.
 2. *Free Harmonizations of Twelve Hymn Tunes*; David N. Johnson; Augsburg Publishing House.
 3. *Free Organ Accompaniments to Festival Hymns*; Vols. 1, 2 and 3. Various composers; Augsburg Publishing House.
 4. *371 Chorales*; J. S. Bach; Various Editions.
 5. *Carols for Choirs*; ed. and arr. Reginald Jacques and David Willcocks; Oxford University Press. An interesting collection of Christmas Carols.
-

Wake, Sons of Earth, New Allelujahs Raise

1. Wake, sons of earth, new Allelujahs raise,
Give to the Lord your glad, harmonious praise:
His love redeems you from effacing graves;
Now sons of God, not Death's ignoble slaves.
2. God's mighty hand hurled planets wide in space;
They range afar, yet rest in his embrace:
Sing praise, O man, for God's same loving arm
Has conquered Death, and guards your steps from harm.
3. Sing Allelujahs to the Conquering One
Whose might and love fresh battles have begun
To free God's sons from sin's enshackling chain,
To reach new summits toward the Kingdom's reign.
4. O God, our Allelujahs voice our prayer:
Draw thou all life to thine eternal care;
May we be able, at the battle's height,
To bear thy healing love, armed with thy might.

10.10.10.10.

The Church Musician Today

LEE HASTINGS BRISTOL, JR.

WITH the church today in a topsy-turvy state, challenged at every point, engaged in self-examination, involved in discussion of countless current issues and the "new theology," music can be a unifying force for good in our churches and can lift worship above and beyond the limitations of mere language.

The church musician has a great opportunity today to serve the church, but he may well find himself confronted with many problems he must face squarely if his service is to approach its true potential.

MUSIC MINISTRY regularly presents constructive articles dealing with specific areas of the church musician's work, but I should like to touch on three needs, three general areas I think many church musicians need to consider in evaluating their own situations and their own work.

First of all, there seems to be a need for *greater understanding between clergy and church musicians*. In my travels around the country I have become conscious of a growing rift between some of the more social activist clergy who tend to minimize the importance to worship and the organists and choir directors who serve their churches.

The problem of clergy-musician rapport came home to me particularly one day last August when I met with two church musicians who had serious problems with their respective pastors. One told me, "I am utterly frustrated in my work. Our minister makes every decision about the music we use. I never get a chance to voice an opinion or show myself or anyone else what I can do through music for our church."

The other man said, "Oh, my problem is just the opposite. Our pastor and I hardly communicate at all. He gives me free rein to choose and do whatever I like with our music. I suppose he considers this giving me a flattering vote of confidence, but I don't. I see it as reflecting complete indifference. I don't think my pastor really gives a hoot about our music at all!"

It is a hopeful sign that enough pastors and church musicians are conscious of the problem that some are actually trying to solve it. Not long ago, a two-day conference was held for clergy and church musicians to discuss their work together. A good representative cross section of clergy and their music personnel showed up for the sessions, which

Dr. Bristol has been widely known as president of Westminster Choir College. His article is reprinted from Music Ministry by permission of the Methodist Publishing House.

were conducted by several competent church-oriented psychologists. The musicians listed how they *think* clergy see musicians and how they themselves actually do view clergy. Meanwhile, clergy listed the ways they *think* musicians view the clergy and how the clergy actually do see musicians. The various lists were kept "off-the-record" by those who attended the conference, but we are told they were a useful springboard to the "no-holds-barred" discussion that followed. One conferee confessed to me afterward that the pastors and musicians seemed at times to use their professionalism as a shield. Perhaps such conferences should be encouraged elsewhere. My own experience with similar attempts at dealing with problems via the conference route is that one may learn where troubles lie; but one may also uncover areas of agreement or assets that were formerly overlooked.

Canon Edward N. West of the Cathedral of St. John the Divine in New York City has said, "No organist-choirmaster can truly minister to God and God's people unless the spiritual head of the parish is his close personal friend and trusted pastor, and both of them together think of themselves as upper servants in a great house."

Contemporary Texts

Second, there seems to be a need for church musicians and their pastors to recognize the obligation to encourage the writing and use of contemporary music and texts. Of course, we want to preserve the best of our heritage from the past, but we also have an obligation to encourage contemporary expression—music and texts with today's date-line on them, works that say something to our time. Dr. David McK. Williams of Denver, Colorado recently told a group of students, "Exclusively relying on the past has not more place in the arts than it has in politics or government."

It may mean considering such serious contemporary composers as Michael Tippett, Ronald Arnatt, Malcolm Williamson, Richard Dirksen, as well as Benjamin Britten or Vaughan Williams. Or it may mean giving some thought to the so-called folk settings with guitar accompaniment that are in vogue in some circles these days. St. Paul has said, "Prove all things. Hold fast that which is good." If a work is poor, it will die a quicker death through exposure. If a work has intrinsic worth, chances are it will "catch on" the way a number of modern hymn tunes have. "Sine Nomine" and "St. Dunstan's" are examples of hymn tunes that have successfully replaced their inferior predecessors.

Two years ago, the British Methodist hymn writer Thomas Tip-lady wrote me, "We read in the New Testament that at Pentecost each person heard the good news of the Gospel in the language into

which he was born. When one looks at some of the hymn texts we use today, a worshiper is lucky even to hear the good news of the Gospel in the language into which his great-great-grandfather was born!"

Certainly, Mr. Tiplady was not advocating throwing great hymn texts of the past into the wastebasket, but he did indicate that he felt it important to come up with a balanced ration of texts that represented the best of the past and the best of our own day as well.

One wonders what would happen if a John Wesley today were to stop a congregation in the middle of singing a hymn and ask, as Wesley did on occasion, "What were you singing just now? Did it speak to your condition?"

Contests for new hymn texts are being sponsored by the Hymn Society of America on such contemporary themes as urban life, Christian patriotism, hymns for youth by youth, and so on. It has been interesting to see, in addition to standard denominational hymnals, the appearance of more experimental collections like the *Cambridge Hymnal* and a new paperback booklet of hymn tunes by Vincent Persichetti, an American.

Acceptance of the new—or giving it a "fair hearing"—will be largely a matter of attitude. In approaching one's congregation, it may be well to tell oneself, "Easy does it!" or quote Harry Emerson Fosdick who said, "A man is like an island—you have to row around him to find the best place to land." Hopefully, we shall not be guilty of trying new music for the wrong reasons—as a kind of gimmick for show how "mod" or "with it" we are. Our objective should be to make a musical offering that includes a balanced ration of the best of the past together with a measure of music and textual material that speaks particularly to the needs of our own time.

Training the Musician

Then third, there seems to be a need for all of us to *consider the training a church musician needs today to fulfill his proper role* in the community, for all of us are well aware of the fact that many churches cannot afford the full-time services of a church musician. Unfortunately, the economics of our profession may force the church musician to earn a good part of his livelihood in some other area, perhaps by teaching school.

As I see it, the church organist wants to develop his skill as a service player. He may or may not be a first-rate recitalist, for his main job of playing a service demands certain skills a recitalist does not necessarily need. I have been conscious of this fact in listening to some of the great service players I have had the privilege of hearing in London, Paris, and New York. Listen, for example, to the way

those service players you most admire use improvisation to tie together unrelated parts of a service or to "punctuate" a silence perhaps. And look at the way a great service player can use judicious freedom in enriching a hymn accompaniment.

In his role of choir director, the church musician needs not only such obvious qualities as ability, experience, and drive, but he also needs a well-developed sensitivity that permits him to handle the human relations involved. One of the best choir directors I ever knew was not the greatest musician, but he compensated for this by an almost preternatural gift for inspiring from his singers tone that they had not realized was potentially in them!

In order to wear that "second hat," or fill another position elsewhere, the church musician will want to broaden his background with certain qualifying courses or experience. While he may initially regret the need for the second job, he may come to regard it as an asset in his church work in the way it enables him to reach persons he might not otherwise have contact with, in the way it enables him—even unconsciously—to draw young people to the church through music, and in the way it enables him to identify further with the community he and his church serve.

When we consider the training a church musician needs today, we must remember the demands of his "second hat" as well. Economics may force him to wear that "second hat" and to need broader training and experience than was expected of his predecessor a generation ago. Is this bad? Not when one considers the greater opportunity for involvement in the community and the probability that such further training may improve the quality of his work in the church service.

Promoting greater clergy-musician understanding, encouraging the judicious use of contemporary music and texts, and re-considering the training a church musician needs today—these are just three areas we need to consider in trying to do a better job of serving our Lord through music.

Plan now to attend the

HYMN SOCIETY OF AMERICA
Annual Meeting

Washington Cathedral
Washington, D. C.

May 7 and 8, 1971

Write the Society's Office for further
information

The Rev. William Emery Soule

THE HYMN SOCIETY has suffered a grievous loss in the sudden death of Father William Emery Soule on Labor Day, September 7, 1970. Long a member of the Society, he was on the committee which originally planned the *Dictionary of American Hymnology* project and had remained a steady contributor, especially in the field of Episcopal hymnody. He prepared the essay on the hymnody of the Reformed Episcopal Church and indexed each of its hymnals for the project. For the past three years, he has supervised a team of indexers working on the material in the Warrington-Paine Collection of hymnals in the Case Memorial Library, Hartford Seminary Foundation, of which he was the curator. He was active in planning the 1969 annual meeting of our Society which met in Hartford and visited the Seminary's collections. He had nearly completed the full cataloging of the nearly 10,000 volumes in the Warrington-Paine Collection.

Fr. Soule was born August 8, 1890, in Worcester, Mass. His education was at Phillips Exeter Academy, Harvard (B.A.) Episcopal Theological Seminary (B.D.) and Boston University (B.Mus.) He was ordained deacon in 1916 and priested in 1918. His career alternated between the roles of teacher, organist-choirmaster, and priest in Episcopal churches and schools in New Hampshire, Massachusetts, Rhode Island, and Connecticut. His last parish before retirement was St. Peter's, Oxford, and Christ, Quaker Farms, Conn. Since his marriage to Margaret (Van Horsen) McCarey in 1963, he had served as organist-choirmaster of St. James', Glastonbury, Conn. For many years he was the chaplain of the New Haven Chapter of the American Guild of Organists, and chairman of the music commission of the Episcopal diocese of Connecticut. He was assistant editor of the 1936 Hutchins' music edition of the *Episcopal Hymnal*. His very useful monograph on *Music in the Town and Country Church* was published by the National Council of the Episcopal Church in 1958.

*"Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis."*

—LEONARD ELLINWOOD

Eugene H. Fischer

EUGENE H. FISCHER, president of J. Fischer and Bro., a firm for over a hundred years the leading publisher of Catholic Church music, died on October 4, 1970. He was 68 years old. Mr. Fischer was responsible for the attractive and very readable publications published by J. Fischer and Bro. The firm was recently sold to Belwin and Co.

He followed his father, the late George Fischer as treasurer of the Society of St. Gregory. Mr. Fischer's advice was helpful to the Society in the publication of the list of liturgical music and its quarterly periodical *The Catholic Choirmaster*. One of the last publications he saw through the press was a collection of recent hymn tunes published by the Hymn Society of America. His advice was helpful in several of their other publications. Eugene Fischer was recognized by his many friends as an expert in the printing trade.

—J. VINCENT HIGGINSON

Helen E. Pfatteicher

Miss Helen E. Pfatteicher, editor of *Journal of Church Music* (Fortress Press, Lutheran Church), and a member of the Executive Committee of the Hymn Society of America, died in Philadelphia, Penna., on December 4, 1970. Only a few months ago, she had been named chairman of the Papers Committee of the Society, and earlier had been an officer of the Philadelphia Chapter.

Miss Pfatteicher was born in Philadelphia, August 9, 1912, and was educated at the University of Vermont. She held degrees of Master of Arts, and of Bachelor of Science in Library Service. For some years she was a librarian at the University of Vermont; and specialized in research in Lutheran church history and hymnody. As editor of *Journal of Church Music* she brought many new hymns and tunes and their writers and composers to the attention of musicians and choirs.

A memorial service was held in Trinity Lutheran Church, Germantown, Penna., on December 8. Burial was in West Laurel Hill Cemetery.

Miss Pfatteicher's family and associates suggest that memorial gifts may be made to the Hymn Society of America for its *Dictionary of American Hymnology* project.

True Thanks

1. True thanks are not of words,
Fine verse, sonorous creed;
But, wordless, from the heart,
Burst forth in worthy deed.
 2. True thanks do not parade
To win applause of men,
But walk a second mile
In serving God again.
 3. True thanks are not alone
For fruit of tree and sod,
But rise for richer gifts
That mark us sons of God.
- 6.6.6.6.

Book Reviews

The Spring Wind, by Gladis DePree. New York, 1970: Harper and Row; 112 pages, \$3.95.

Here is a delightfully-new consideration of the relationship of the "foreign missionary" to people of a different culture—written by one who is a sensitive poet at heart, and a perceptive student and philosopher as she seeks to understand and "relate to" those to whom she would minister.

Gladis DePree, her husband Gordon DePree, and their four children are a modern missionary family of the Reformed Church in America. They served in Hong Kong where Mr. DePree went as chaplain of the church-related high school. Throughout the story of their adjustment to the customs and culture of Hong Kong and its Chinese traditions, the author takes her readers into a sympathetic understanding of the Colony's people, their loves and hates and fears; and her remarkable insights are applied practically to both missionary philosophy and strategy. Always the search is to relate to the culture of the common people: one way the family does this is to move out of the European-American section of Hong Kong and into a typical outlying village.

Each experience (and there are many) seems to lead to new insights and understandings—and her innermost thoughts concerning these new points of view Mrs. DePree relates with deep perception and honesty. For example, she and her husband were disturbed by the irrelevancy to Chinese culture of many

of the hymns used in the school's chapel service:

"The words were translated into Chinese so that each page was bilingual. This should have made it indigenous, acceptable, Chinese, fully understandable to all. But having experienced, after three years of study and work, some direction of the Chinese person's thinking, the hymns began to bother us. Into the Chinese concept of community, the hymns were speaking of separateness, of flying away from the troubles of the world and taking refuge in Christ. If the concept had clashed merely with Chineseness, perhaps we would have figured that this was the price of being Christian, and gone on with it. But many of the hymns we ourselves had grown up with now clashed with our concept of Christianness. We were in the community, seeking as Christians to be a part of the community, to feel its needs and express our love by reaching out . . . when the songs we had previously enjoyed were telling us to reach in, to come apart, to leave the world. How could we present this concept to our non-Christian students when we did not believe it ourselves? The world was already riddled with divisions and brokenness. Why contribute to this? If we had anything to share it was a faith full of trust and joy, a faith that spoke of the abundance of the spirit, a faith that was not only concerned with and involved in the life about it, but that has something valid to contribute to this life. We began marking X-marks on the pages that suggested the majesty of God and the love of Jesus Christ."

Hymnic News and Notes

"The Clarence Dickinson Church Music Collection" has been established in connection with the School of Music and the Library at William Carey College, Hattiesburg, Mississippi, through the efforts of Dr. and Mrs. Donald Winters of the Carey School of Music. The basic core of this Collection includes books, papers, pictures and other memorabilia from the library of Dr. Clarence Dickinson, the late "Dean of American Church Musicians," whose eighty years of active leadership in the field of church music ended with his death August 1, 1969. His wife, Mrs. Lois Stice Dickinson, has arranged for rare volumes and other materials to be added to the Collection which bears her late husband's name. Dr. Clarence Dickinson, organist of New York City's famed Brick Presbyterian Church for fifty years, was the last surviving founder of the American Guild of Organists. He was a composer, hymnologist, organ recitalist, and teacher for eighty of his ninety-six years. In 1928 Dr. Dickinson founded the School of

Sacred Music at Union Theological Seminary, of which he served as Director until his retirement from the School in 1945.

The University of Miami Graduate School has initiated its second doctoral program in music. Approval for the Doctor of Musical Arts degree (D.M.A.) came from the UM Board of Trustees September 9. The first program—for the Ph.D. degree—began in the fall of 1967, and three degrees were granted in June, 1970. The D.M.A.—a "performer's" rather than a researcher's degree—is designed to produce the highest degree of development in performance or composition. Instead of the dissertation required for the Ph.D. in music, D.M.A. candidates will give a series of public performances or submit major compositions to be given public performance. The National Association of Schools of Music, by which the UM School of Music is accredited, has endorsed the tailoring of doctoral degrees for specific goals—creative scholarship, education, or performance.